

Mosaic of the Façade of the Palais de Justice, Cologne.

## COLOURED BUILDINGS.

ROYAL ACADEMY LECTURES 1903.—III.

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**I**T is impossible to embrace so vast a subject as colour in one lecture, even when its application to architecture is alone to be considered, so I shall begin with colour applied to the outsides of buildings, and hope that I may be able to treat of inside colour hereafter.

In considering the subject of colour my intention is to show the position colour holds to man, the passionate love mankind have for it, whether it be exhibited in Nature's works or in works of art; to describe how mankind have directly employed beautiful works of nature to adorn their temples or their dwellings, to show that colour has almost always been used to enhance the beauty of buildings, and to give some of the most striking examples I know; then to mention the modern examples of coloured architecture in London and elsewhere, and to make a few remarks on permanent coloured materials that can be used externally in England, and particularly in London and the large manufacturing towns.

Colour, if we include white with its gradations to black, is the only visual means by which things can be known, for there are persons so unfortunate as to be colour-blind who still see the shades and shadows of things. John Dalton, the discoverer of atomic chemistry, was colour-blind, and its prevalence among engine-drivers and look-out men has been the cause of many accidents.

By the general consent of mankind the arrangement of certain colours in certain pro-

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portions causes delight; in fact, for the bulk of mankind Nature has made almost every visible phase of earth, air, fire, and water beautiful by colour. When we go into the country for delight, what is it we go for? I will not exclude the song of birds, the lowing of cattle, the murmur or roar of the sea, the babbling of brooks, the thunder of waterfalls, nor the sighing of trees; I will not omit the scent of the may-blossom, nor of the traveller's joy, nor the new-mown hay; but still it is mainly to feast our eyes on the beauty of colour. Every poet and every rhapsodist has sung or descanted on the beauties of trees, flowers, meadows and mountains, seas and rivers, lakes and waterfalls, of the moon, of the starlit sky, of the sunshine, and of the clouds, from Homer's "rosy-fingered Aurora" to "a looming bastion fringed with fire." Shelley says "men hardly know how beautiful fire is," and the story-teller of the *Arabian Nights* compares the violet to sulphur burnt in the fire. What is the exciting cause of "those gilt gauds men children run to see" but the hunger after colour?

Why are the painters courted and the sculptors neglected but because the former deal in colour that we all know and love, and the latter in a white abstraction of the human form which in this climate most of us have hardly seen? We love landscape-painting because it preserves for our admiration the colours as well as the forms of Nature, and such evanescent phases of colour that strike us as most lovely and most rare. In Turner's picture of "Ulysses deriding Polyphemus," though we have the golden galleys and the coloured dresses of the men, the main beauty is in the ocean, the mountains, and the sky ribbed with the flaming spokes of the setting sun. In one of almost the last landscapes that were painted by our lost brother Vicat Cole the opalescent mist rising from the river was most beautifully shown. We love figure-painting because it not only gives us the shapes of men and animals, and the incidents of life, but also the exquisite and subtle tones of flesh, which harmonise or contrast with the colours of the hair and eyes, with lovely or gorgeous robes, with armour, with the sky, water, trees, and buildings. Landscapes are always open-air effects, and in numberless instances figure-subjects are so too.

Titian was particularly fond of open-air effects, and most of his gorgeous colourings combine flesh and robes, trees and water, buildings and sky. To name no others we have his "Bacchus and Ariadne" in London and his "Virgin and Child" in the Louvre. If we can bring our minds to leave out of consideration his knowledge of form and composition, and his skill in portraying them, we have but a collocation of various colours and tones making a gorgeous and enchanting whole. This abstraction can perhaps be less made in the "Bacchus and Ariadne" than in the other pictures of Titian, as the discord in the red and blue of Ariadne's dress is put there to rivet our attention on her. But how gorgeous are the orange and blue of the Bacchante's dress, the red dappled robe of Bacchus, and the ring of pale stars in the blue heavens!

In the "Virgin and Child" at the Louvre a female saint presents a palm-branch to the Virgin, while in front is St. John with his lamb. The background to the Virgin is grey architecture deepening into brown, which contrasts with the Virgin's glowing flesh and dark hair; she wears a deep brownish crimson robe with a black cloak, and nurses the Infant Jesus, whose warm flesh and short white shirt stand out against the black. The saint has dark red hair and deeper coloured flesh than the Virgin, and her gown is of green velvet with a gold girdle, and a deep crimson cloak. The child John in the foreground mainly gives warm flesh tones set off by a dull-green garment and by a grey lamb. Immediately behind the saint is brown burnt-up herbage, with a forest of green trees on the ridge beyond, a deep blue sea against which some brownish foliage cuts, and a pale warm sky with white and grey clouds, the whole forming one of the most sumptuous pieces of colour imaginable. I may mention

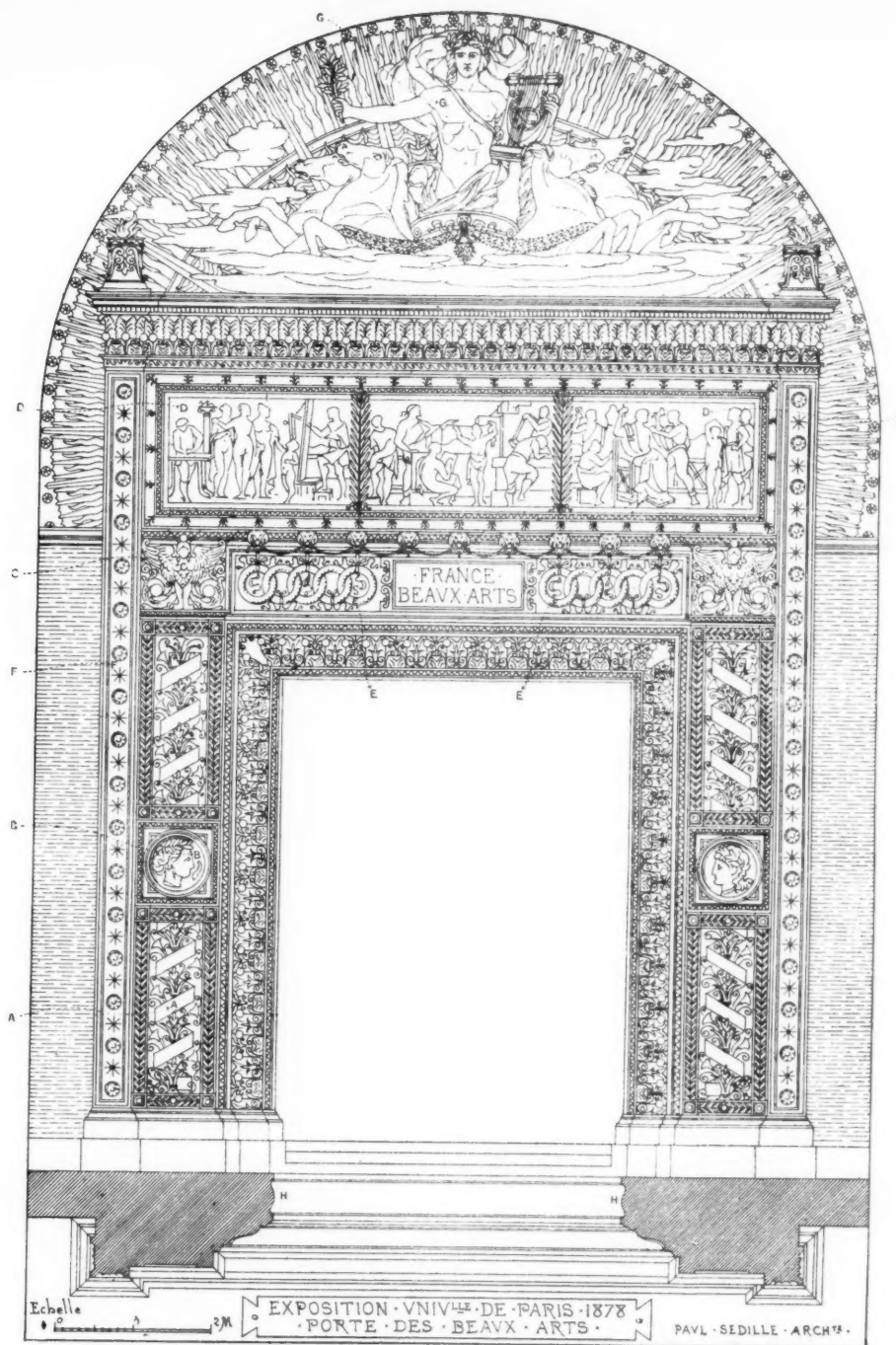


FIG. 1.—Doorway composed entirely of pieces of terra-cotta and enamel, with gold *rehautes*.—A, *Pilasters*: Green vegetation, white flowers, black palm-leaves, light ribbons with gold inscriptions: the whole upon a yellow ground. B, *Medallions*: Heads in terra-cotta wreathed with gold upon azure ground. C, *Capitals*: Sphinx, with wings enamelled white, body pale red. D, *Frieze*: Bas-relief in natural tones, upon azure ground: palms of gold. E, Wreaths of gold, &c., &c. F, *Side pilasters*: Gold stars, white flowers. G, Triumph of Apollo, rays of gold upon azure ground. H, Oak torus enamelled.

Titian's "Entombment," with a shepherd's plaid scarf against the dappled crimson robe, one of the most magnificent of Titian's pictures. Bonifazio's "Supper at Venice" or his "Finding of Moses," in the Brera; Tintoretto's "Miracle of St. Mark," some of Schiavone's, Paul Veronese's, and Pieter de Hooze's work have splendid harmonies of colour. I merely mention these to show that if superb pieces of colour can be culled from nature and put on canvas to enchant us, a building may be substituted for the canvas and be equally superb in colour.

In the bas-relief of the "Visit of Bacchus to Icarus" we see a servant fixing up garlands on the house. Here is a direct application of beautiful coloured leaves, fruit, and flowers to adorn a building, and to this day wreaths and garlands are so used in Italy. All of us have admired the labourer's white cottage latticed with rose-trees, with green or golden leaves, and pale yellow, pink, or blush roses; or a red-brick cottage trellised with white roses, the fire-thorn or a purple jasmine of Japan, with clematis, wistaria, the scarlet-runner, or the passion-flower; or the cottage is beautifully ornamented by being covered with a grape-vine full of bunches of green, purple, or black grapes, not to speak of those houses wholly green with ivy or glowing with the red autumnal leaves of the Virginia creeper. It is only for the last few centuries and at occasional epochs that buildings have been left to the monotone of one material, and we must not forget that the word "monotonous" expresses neither admiration nor delight.

The Egyptians, the Persians, the Assyrians, the Greeks, the Etruscans, the Chinese, the Japanese, the Mexicans, the Peruvians, the Arabs, Moors, and Turks, all enriched their buildings with colour; nay, I believe the Gauls, Germans, Scandinavians, the Goths, Huns, and Vandals did the same; and all that group of Western nations which we call Mediæval made their buildings striking at least by the aid of colour.

Why has colour disappeared from the outside of modern buildings? For till quite lately we only allowed ourselves pea-green outside shutters, a red chimney-pot, and a gilded weather-cock; and though in this country Puritanism may have had something to answer for, in Italy Palladio had more, who said "white was more acceptable to the gods." Beyond these two factors I believe the main reason to be that this adornment was mostly perishable, and in bad times was not renewed, so that many generations have grown up without ever seeing coloured buildings, and novelty shocks mankind's conservative instincts. I can remember the storm raised by Owen Jones's colouring of the Exhibition buildings of 1851: he had, I believe, been to Egypt and seen colour on a grand scale there, and had studied the colouring of the Arabs and Moors at Granada; his critics knew no colour but that detestable application of gold and white they had seen at Versailles, or perhaps some pale pea-green and gold in their own drawing-rooms.

Viollet-le-Duc says in his article on painting: "The Romans during the Empire seem to have been the first people who erected monuments of white marble or stone without colour; as to their stucco work this was always coloured, whether inside or out."

Decorative painting once played a most important part on the outside of buildings; the front of Notre-Dame at Paris shows many traces of painting and gilding, not put on the bare walls, but upon the mouldings, columns, sculptured ornaments, and figures. The same observations can be made under the porch of the Cathedral at Amiens, and the ornaments placed in 1257 on the top of the transept gables of Notre-Dame were gilt, with grounds of dull red and black. The outside colour was much more vivid than that of the inside; there were bright red tones (vermilion glazed with brilliant red), crude green, orange, yellow ochre, blacks and pure white, rarely blues, outside, the brilliancy of direct light allowing a harshness of colouring which would not be tolerable under the sifted and diffused light of the interior.

I may mention that the late William Burges and I, in our travels together, found traces of colour on the porch of the church of Villeneuve l'Archevêque.

Viollet-le-Duc goes on to say that the whole front of Notre-Dame was not coloured, but only the three doorways with their voussours and tympanums, and the niches and statues that bind the doorways together. The gallery of the kings formed a long strip, all coloured and

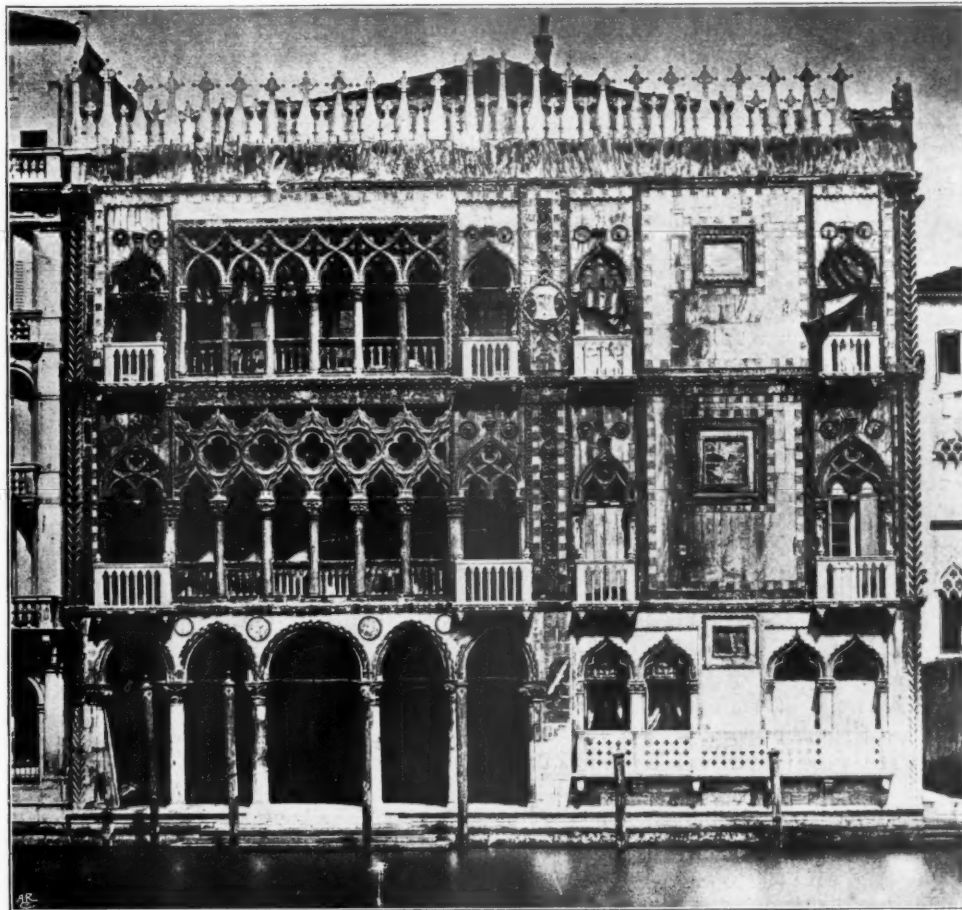


FIG. 2.—THE CA' D'ORO, VENICE.\*

gilt; and above the only parts painted were the arcade with the windows under the towers and the central rose-window; the upper part, lost in the air, was left the colour of the stone. Viollet-le-Duc makes this reflection: "Why do we deprive ourselves of all these resources of art? Why does the classic school pretend that coldness and monotony are the inseparable accompaniments of beauty, when the Greeks, whom they present to us as artists *par*

\* See "The Ca' d'Oro and its Polychromatic Decorations" [Giacomo Boni], *TRANSACTIONS R.I.B.A., N.S.*, Vol. III. [1886-1887].

*excellence*, always coloured their buildings inside and out, not timidly, but by putting on colours of extreme brilliancy?" Mr. G. F. Watts, R.A., saw a fragment of foliage at Halicarnassus just dug up painted with vermilion, turquoise green, and golden yellow.

It is not to be supposed that figures in white marble with a polished surface and of translucent substance were covered with opaque distemper; the flesh at least was delicately glazed with transparent colour. When I was at Constantinople, in talking with Canon Curtis I mentioned that the Greeks always painted their statues, to which he objected; and when I quoted Plato's well-known passage he defended himself by saying it was probably of late interpolation, but I have never heard the authenticity of the passage questioned; and as we know that painters of statues are not infrequently mentioned it seems rather ridiculous to deny the painting of statues when it was a distinct profession. The brother of Pheidias is said to have been a painter of statues, and the gold and ivory of the great ionic statues suggest polychromy. The painted figures of Tanagra and the small figures on the sarcophagi of Alexander's captains that were found at Sidon show that the contention verges on the absurd, and, besides, the use of polychromy on the statue of Giovanni Pisano shows that it was still in vogue in mediæval times.

In one of Sir Lawrence Alma-Tadema's pictures he showed the figure sculpture of the Parthenon painted, so you may have formed an opinion of its effects; at any rate you will be quite certain that Sir Lawrence would not have done anything that spoiled the effect or looked incongruous.

In many parts of Italy bas-reliefs in *gesso duro* are painted exactly like pictures, not to speak of the coloured ware of Luca della Robbia and his school. The Ca' d'Oro at Venice received its name from being gilt, and Commendatore Boni, when in charge of the restorations at the Ducal Palace, found traces of gold and colour on the ornaments and tracery of the Porta della Carta executed before 1500. The bronze horses of St. Mark were once gilt. We know that Nero had a bronze statue of some great Greek artist gilt; but as this was not intended for gilding, it so spoiled its effect that Nero had to pay twice the cost of the gilding for having it rubbed off.

Signor Molmenti in his book on Venice quotes Philip de Comines (Charles VIII.'s ambassador, who visited Venice in 1495) as saying, quite dazzled: "The houses are very large and high and of good stone, the old ones all painted; the others, built in the last 100 years, have their fronts of white marble which comes from Istria, 100 miles from there, and I saw many great pieces of porphyry and serpentine on the fronts."

You may see in Carpaccio's pictures the fronts of houses thus ornamented with painting and gilding. In 1854, when I was first at Venice, remains of old painting, in the shape of figure frescoes, were still to be seen on the fronts of some of the houses; and at Brescia, when I visited it a few years ago, there were the remains of fine figure frescoes and colour on many of the houses. Pictures, except in the case of tombs, go but a small distance back, but in illuminated manuscripts and mosaics we get buildings represented of much earlier date, and these are mostly shown as wholly or partially coloured.

I will just say something of pictures, because in them you can see how coloured buildings look. In one of Giotto's there is a white building with a scarlet cornice, and under the cornice semicircular machicolations, the corbels of which are scarlet, and the semicircular sunk panel above the lintel of the door is filled with geometrical mosaics. Gentile da Fabriano shows red walls with black archivolts, red porphyry caps of columns, and veined shafts, and in another picture grey walls with white lines round the arches, black archivolts, columns of red, and the soffit of a balcony black with scarlet cantilevers.

In a picture of Benozzo Gozzoli, the "Rape of Helen," there is a house of peach-blossom

marble, the frieze black with peach-blossom festoons and cherub heads, the columns of the upper loggia white, the soffit of the eaves yellow, with black panels and a scarlet cymatium. In one of Luca Signorelli's pictures grey pilasters panelled and carved are backed by red edges and have gilded caps. The entablature is in red and grey marble, and there is a narrow



FIG. 3.—S. MINIATO AL MONTE, FLORENCE. EXTERIOR DECORATION IN COLOURED MARBLES, AND GLASS MOSAIC ON A GOLD GROUND.  
From a Drawing by Hubert C. Corlette [A.].\*

carved architrave of red marble with grey mouldings at the top, a carved red marble frieze, grey bed-mould and corona, and a red marble cymatium; above the grey line of pedestal, with red carved panels, on which stand square red pilasters with panels of red variegated marble and grey caps. The flank of this house is yellowish grey with the same entablature,

\* "On the Use and Value of Colour in Architecture" [Hubert C. Corlette]. JOURNAL R.I.B.A., Vol. VI., Nos. 17, 18, 19.

and three gilt cherubs' heads at the wall. There is a grey house opposite that has red brick work under a flight of grey stone stairs, one bright red line under the string, and the massive stone window jambs and lintels are red with a wide red band under the cornice.

Pinturicchio has two pictures with arcades, one in which the architecture is all gold, the pilaster panels dark blue, nearly black, with gold ornament, and the spandrels and frieze also dark blue or black with gold ornaments, while under the centre of each spandril, and touching the gold archivolts, is a circular gold medallion with figures. Another arcade of grey stone has tall pilasters carrying continuous entablatures, so that each arch is cut off by a pilaster, the panels of which are black and gold with a gold ornament, and the pilasters have gold bases and caps; the spandrels are black with gold angels, and between the gilt caps of the pilasters runs a pale green frieze with gold ornaments. The abacus of the pilaster, which is grey, runs over this band as a capping.

A greatly improved effect is often produced in a coloured front by the substitution of a naturally patterned marble for a plain one: this may be seen in the *Magasin du Printemps* at Paris, by the late Paul Sédille, where veined marble has been introduced instead of plain white. It was what is now called *Pavonazzetto*, though not the true *Docimeian* or *Synnadic* (from *Docimeium* and *Synnada*, towns in Phrygia). A year or two ago Jay's shop in Regent Street was made quite beautiful by some parts of the architecture being painted like veined instead of plain white marble.

I think it best to speak of things I have seen, because by that means you can allow for what the astronomers call my "personal equation"; yet I must speak of countries that I have not seen, Persia and India, because in those countries is to be found the most magnificent exposition of extreme colour applied externally, and executed, too, in that splendid and imperishable material (in a dry climate) enamelled earthenware. Their flat walls, cylindrical minarets and drums, bulbous domes, half domes, and honeycomb work are all covered with richly coloured tiles painted or inlaid in the most beautiful and intricate patterns, and where white, blue, green, yellow, red, and black are used in their fullest intensity. Sir C. Purdon Clarke, who has resided in Persia and secured for England some Persian architects' pattern books, describes the effect of this coloured architecture as being superb, so that he did not desire to see it altered, and could not see how the colour could be improved.

Splendid colour is, as a rule, only to be found in the East, or has been got from there. I strongly suspect that all the fine colour in Europe came directly or indirectly from the East, as it filtered through Constantinople, and skilled men were sent from Constantinople to execute works in different parts of Europe. The churches, mausoleums, and mosaics at Ravenna were, I believe, executed by architects and artists from Constantinople, and probably the mosaics on churches in Rome, Sicily, and elsewhere. We know that St. Mark's at Venice and the Mihrab of the Mosque at Cordova were done by them.

The Crusades enabled the Westerns to see something of the glories of the East, and the plunder familiarised those at home with Eastern colour and workmanship. Afterwards this impression was kept up by the traders who visited the East and trafficked in its goods—the Pisans, Genoese, the Venetians, Portuguese, and the Dutch. There is very little doubt that that very effective adornment, horizontal stripes in different colours, was brought from the East. We see red and black stripes in the buildings of Cairo repeated in the cathedrals at Genoa, Pisa, and Siena, though in Italy the bands are mostly of the dark green marble or serpentine of Prato.

St. Mark's is wholly covered with slabs of Greek, Africano, verde antico, and other beautiful marbles. The shafts of its columns are of green and red porphyry, verde antico, grand antique, and other splendid marbles, and over its doorways are mosaics on a gold

ground, while smaller pieces as ornaments and borders are interspersed on its façades. Its crockets are gilt, and at one time the bronze horses from Constantinople were gilt too. You all know the delicate pink-and-white diaper of the Doge's Palace from pictures, if not from the



FIG. 4.—COLOURED INDIAN TILE: BLUE, GREEN, BROWN, YELLOW, BLACK, AND WHITE. ACTUAL SIZE, 16" x 13".

Palace itself—a reminder of the city of Irak in the *Arabian Nights*, whose walls were built with alternate silver and gold bricks. The bell tower of Florence and the cathedral are covered with pink-and-white marble, with borders and inlaid work of green serpentine.

It is useless to speak of the effects of red brick with white stone, as they are too well known in the form of dressings, strings, stripes and chequer-work.

In many Italian buildings happy effects are got by filling in the ground of carved ornament with mosaic of green, gold, red, black, or other colours. The most striking example

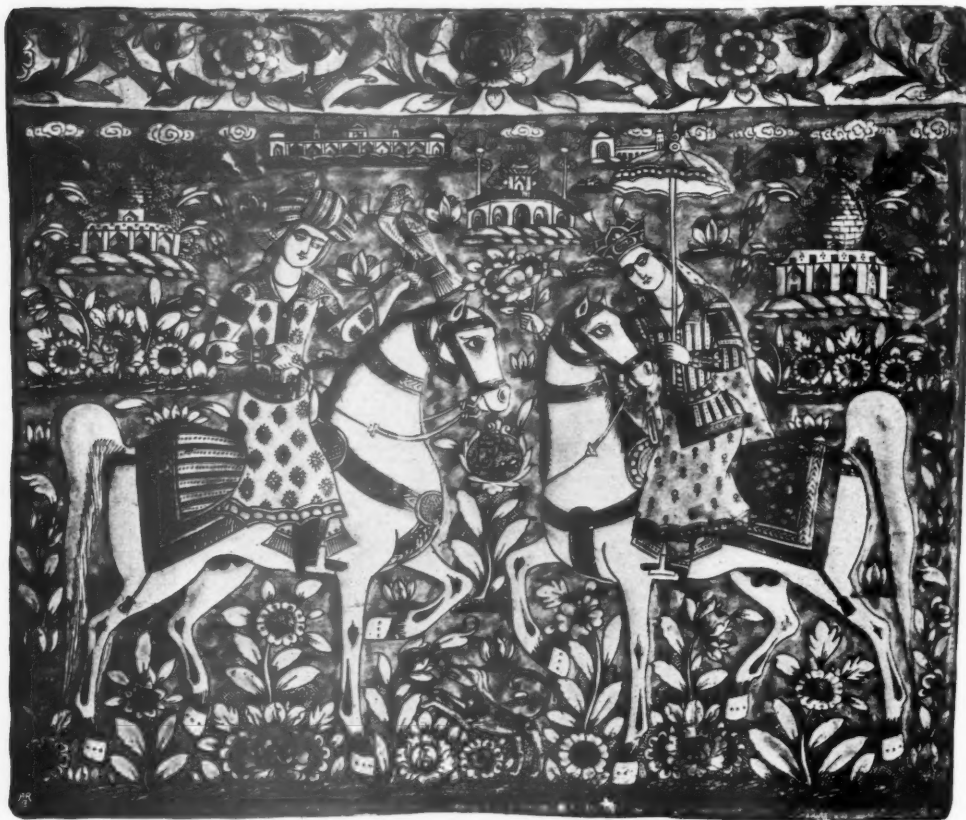


FIG. 5.—ENAMELLED TERRA-COTTA PERSIAN TILE, BAS-RELIEF, IN SHADES OF BLUE, BROWN, PINK, AND WHITE. ABOUT ONE-THIRD ACTUAL SIZE.

of modern external polychromy I have seen is a palace at Berlin. The walls are faced with black and red tiles in a diaper, the window dressings are majolica, and the frieze in coloured glass mosaic on a gold ground; and at the time I saw it some years ago it was not pleasant to reflect that the tiles were probably English, the majolica Minton's, and the mosaic from the English Company at Murano, and that no such complete attempt had been made in our own country.

In Paris we have the polychromy of the Opera House of a delicate and dignified character, obtained by marble, bronze, and gilding, with a slight sprinkling of enamelled

earthenware on the flanks. Charles Garnier's dream of the future of Paris is that of an enthusiast for colour: "The grounds of the cornices will shine with eternal colours, the piers will be enriched with sparkling panels, gilded friezes will run along the building, the monuments will be clothed with marbles and enamels, and the mosaics will make all love movement and colour."

The late Paul Sédille in his *Magasin du Printemps* has been very successful with his polychromy. When he was in London he was very complimentary on some of our new buildings. He said: "Certain new constructions in London are truly grand, the friezes ornamented with enamelled terra cotta; mosaics on a gold ground become the decoration of the façades. Certain halls of public establishments are completely covered with painted earthenware, developing decorative composition with true style."

There is rather a pretty shop just at the beginning of Kensington High Street, all built of pinkish yellow terra-cotta, with open arches as a shelter in front of the shop-front itself, and much of it is enriched with finely coloured glass mosaic. Other fronts that I recollect are a restaurant in Oxford Street, built by the late Professor Banister Fletcher, where the rustications are of bronze-green enamelled earthenware, and the front is enriched with dull gold ornament in the pilasters; and Pagani's Restaurant in Great Portland Street, which is partially coloured.

A very noble polychromy might be effected by the use of polished porphyries and perhaps of some granites. There are in Norway, or Sweden, or in both, splendid porphyries varying in colour from white to black and of almost all colours. But very few even of the wealthiest people seem to have any inclination to build a beautiful but costly house for themselves, and the freehold sites that remain are very scarce and very costly; and as the fashion for some particular part of the town is constantly varying, even immensely rich people scarcely venture to lay out much money in building a stately palace when they may find in a few years that they are in an unfashionable neighbourhood; and the passion for something old is so great in England that were an Ictinus or a Mnesicles to design the most magnificent mansion in a new style it would have no chance of success by the side of a Gothic or an Elizabethan one.



## GERMAN TECHNICAL HIGH SCHOOLS, IN RELATION TO CONSTRUCTION AND ARCHITECTURE,

WITH SOME REFERENCE TO THOSE OF GREAT BRITAIN, PARIS, AND THE UNITED STATES.

By E. W. HUDSON [A.].

IN the *Diplomatic and Consular Report* (by H.M. Consulat Stuttgart) on German Technical High Schools, just issued by the Foreign Office (May 1903, No. 591), there is evidence of the great advance made by Germany in its provisions for disseminating practical knowledge apart from the old university training. "There is a friendly emulation existing between the different States with regard to the development and equipment of their highest educational institutes." The general aim is "the application of scientific knowledge to industrial purposes." These facts should be carefully considered by our educationalists and statesmen. If the necessity for this dissemination has become apparent to the German people, it needs no argument to show that in our more circumscribed home boundaries it is equally necessary for us; and it behoves us to prepare the rising generation for the struggle which has to be continued to maintain our position in the evolution of art and science, and also in the race for a due share of the world's commerce.

The change in the avocations of the Germans since 1871, when the Empire took concrete form, is as remarkable as the increase in numbers from 39,000,000 to 58,000,000 in thirty years. In 1871, sixty per cent. of the population was engaged in agriculture; now it is only thirty-five per cent. The difference is in great measure an increase to the army of mechanics, traders, and commercially occupied citizens, all seeking to push trade to the ends of the earth, and incidentally to oust the Anglo-Saxons of both hemispheres from their paramount position.

It is vital to the German nation to advance. Following up this need, practical people that they are, they see that one of the chief means to the desired end is the advancement of technical knowledge. The high schools, established and heavily backed by State aid, are working on these lines earnestly and surely, and they are taking rank with the old universities, notwithstanding the glamour and prestige of their venerable names. The Emperor William II. shows a deep and practical interest in the work, realising in the fullest degree its importance to his people; and he, with the Ministers of Justice and of Education, have the immediate supervision of the schools.\*

\* The professors are not left to poverty after long service. The superannuation scale begins after ten years' service with 25 per cent., and ends at the fiftieth with 75 per cent. of their salaries.

Although something is being done in England in the matter, it is no time to rest at ease and follow a *laissez-faire* policy as if all were well; nor in regard to earnest zeal in working need the English student scorn to take a leaf out of his German brother's book. He need not on that account forswear the attractions of his beloved "hannel and mud," in their proper place and in moderation.

As to the special subjects of architecture and civil engineering respectively, and the part they play in the scheme of German high schools, we find from the Report that in 1884 there were on the staff sixty-seven Professors of Architecture and forty-two of Civil Engineering; but in 1899 there were one hundred and fifty-five in Architecture and sixty-seven in Civil Engineering. In mechanical engineering the number was thirty-eight, raised to one hundred and thirty-five in the year last named, which shows the realisation by the Government of the need for pushing forward the practically scientific as against the art section of study. Not that the latter is neglected—far from it, since the number of Professors of Architecture has been more than doubled.

The course of architectural training extends over four years in the high schools of Berlin, Hanover, Aix, Brunswick, Munich, and Dresden, and three years and a half at Stuttgart.\* Civil engineering has four years in all these schools. State aid is very large, and is doubtless a good investment with such serious workers as the

\* At Stuttgart the course of study in the Department of Architecture is laid out as follows:

*First Year*:—For students from real-gymnasium and upper real school: Technical mechanics; light and shade and illumination; perspective; mineralogy and geology; elements of architecture; building construction; freehand drawing; drawing of ornament; history of art. For students from classical gymnasium: Analysis; trigonometry; differential and integral calculus; practical geometry; analytical geometry; experimental physics; experimental chemistry; freehand drawing; building construction; history of art.

*Second Year*:—Practical geometry; geological excursions; advanced building construction; history of architecture; architecture; plan drawing; applied perspective; freehand drawing; drawing of ornament; styles of ornament.

*Third Year*:—Architecture; history of building; architecture of Middle Ages; plan drawing; estimates; materials; freehand drawing; forms of ornament; modelling; decorative design. Term VII. (*half of fourth year*):—History of building; architecture of Middle Ages; plan drawing; water-colour drawing; modelling; decorative design; machinery; elements of physics; political economy.

Germans, whatever may be said of some of the expenditure in England. Taking the year 1901, State aid for the non-Prussian high schools at Stuttgart amounted in round figures to £19,000 out of £26,000 expenditure, in Darmstadt to £12,000 out of £29,000, in Brunswick to £12,000 out of £14,000, Karlsruhe £22,000 out of £30,000; in 1902, for Munich £26,000 out of £44,000, and in Dresden £29,000 out of £32,000; in the three Prussian schools proper of Berlin, Hanover, and Aix, in 1899 (the latest available record) to £68,000. At Dresden alone for 1902-3 the sum of £250,000 was set down for new buildings.

The undeniable thoroughness of the instruction in the schools has not proved attractive to English students. Seventeen per cent. of the students are foreigners. Russia sends the greatest number, and Hungary the next in order. Though the number causes embarrassment, there seems at present no sufficient cause for the authorities to exclude aliens, as I believe is one of the anxieties of our immediate neighbours in regard to the *École des Beaux-Arts*.

It may not be flattering, but it is true I think to say that however academically good the instruction in architecture may be, the influence of what passes as modern architecture in Germany at the present day might be such that it would have been better for any English student who entered there, and for the cause of British architecture, had he never been born, unless it served as a warning of what to avoid. Even "l'Art nouveau" is Doric simplicity compared with a great deal of modern Teutonic design. Mr. Arthur Symonds tells us that "German art is non-existent." At all events it is easier to imitate than to think, and there is always risk of decadence when meretricious and meaningless work is before the student's eyes. When the buildings of classic and mediæval origin which must be put before students in the high schools are compared, *e.g.*, with modern German street architecture the work of some of the leading men in the profession, one is puzzled to see how fruitless the study of such ancient examples has been, and how inadvisable it would be to recommend an English student to enter the German schools.

Even in Paris we have lately seen prizes awarded for designs of street façades which outrage all ideas of chaste, restrained, and monumental architecture; and if such becomes the vogue and their novelty attracts and affects the young Americans studying at the *École des Beaux-Arts*, American work will be all the worse for it when the students return to practise in their own country.\*

\* The President, in his speech at the Annual Dinner, referred to the satisfactory fact of each University of the States having its own recognised architectural school; yet such is the high opinion of the teaching at Paris that professors emphatically advise their most promising pupils

Though we in England are not free from risk in the search for novelty, it may be that our restricted facilities for education have not been an unmitigated evil in what is, or we hope is, a transition stage in art. Our principal school—at all events in regard to numbers—the veteran, useful, and unpretending Architectural Association, where more than two hundred students per session are studying for the profession, has done excellent service through years of little encouragement and many difficulties. The grants of the Royal Institute have stood for something in the way of help, but more is wanted to make it a power for good if Britain is to take her proper place in this regard among the nations in future. It should not be left so much to City Companies and private help. Such generosity in the matter of State aid as is found in Germany if accorded to the Association would make its day and evening curricula available at reduced fees, enlarge its scope, and permit branch schools to be established in the provinces for the teaching of architecture. It would give impetus and prestige to the school, and prove of incalculable advantage to our art. Mr. Bolton has just given place to Mr. Maule in the mastership, and the new teacher has our best wishes for a successful and prosperous era at the new premises. There is a chance with fresh energy to revive the dry bones of the old Architectural Museum, so long little better than a dead letter in the alphabet of art. The A. A. scholarships and exhibitions are not numerous. They consist of the Association Travelling Studentship, value £25, with a silver medal; the Association (Silver) Medal, together with a prize of the value of ten guineas; the Essay Prize, value ten guineas, with a silver medal; the Fletcher Bursary, value twenty-five guineas. Two others value five guineas, one of three guineas, and one of a guinea. It is easy to see by comparison of architectural education with Germany and France how backward we are in this matter.

What is possible in the highly taxed German Empire is possible in this country; and one cannot but think that it is far more important than the much debated Registration of Architects that our legislators should have their attention directed to the subject with equal persistence to that applied, mistakenly as it appears to me, to the other.

Turning to London, we have for comparison the *Report by the Technical Education Board of the L.C.C.* published synchronously with the one just considered. This candidly admits its limitations, and states that "the efforts of the Board have been specially directed towards the promotion of distinctly *trade classes*."

to finish their education at the *École*. And it must be admitted that the pressure is intense in the *ateliers*, for unless the student is prepared to lead a three-year life nearly always *en charrette*, he has no chance whatever of passing the ordeal and taking his "first."

And even here financial limitations are complained of—thus :

"We feel that the expenditure required to put London in a position to equip itself as well as, say, Berlin is altogether beyond the range of the sums which the County Council has imparted to the Technical Education Board, and even beyond the amount which it could legally spend on technical education. The matter appears to us to be one of national concern. In the United States such institutions are founded by private munificence. We can do no more than report the need, with all the emphasis that we can give to our words, in the hope that, either out of private or public funds, something may be done." \*

The people are especially alive to the prominence of electric lighting, &c., in respect of future wage-earning, and the number studying the subject is twice that of students of plumbing, carpentry, or mechanical engineering, which three subjects are about equally patronised. Brickwork and masonry students are about a fourth of the number of electricians. Building construction and quantities are well to the fore.

As to provisions for architectural study the only important paragraph in the Report refers to the Regent Street Polytechnic, where there is a school for young men between 16 and 18 years of age, started in 1894, with lecture-rooms, studios, architectural casts, a library of works on architecture, surveying, and building, chiefly acquired by grants from this Board.

"The complete curriculum covers three years, and comprises freehand and model drawing, drawing from the east (outline and shaded), history of ornament, decorative design, building construction, clay modelling, practical plane and solid geometry, architectural design, sanitary science, electricity as applied to buildings, quantities, land surveying and levelling (theoretical and practical), workshop instruction in wood and metal work."

It is gratifying to know that the school is full, and students are being prepared for the R.I.B.A. and other examinations, and ex-students have taken good positions in the world.

As to provisions *in posse*, the Report states that at the Paddington Technical Institute it is intended to provide an architectural lecture-room, seven studios for arts and crafts, and an engineering drawing office.

The eleven schools of art around London also received between £5,000 and £6,000 during the

year. Some architectural designing is done here, but not much.\*

It will thus be seen that many other young men are desirous of becoming proficient architects besides the 2,346 scheduled by the Royal Institute of British Architects up to the date of the last Report, and when we have added these outside numbers and those studying at the university classes, and when we consider the few teaching institutes available we must exclaim, "What are they among so many?" It may be that real artistic genius might come out without any facilities at all beyond the innate pluck and perseverance of the race in the case of a student who feels the afflatus, and in the study and sketching of old buildings alone he might become an "artist-architect," and the necessary building knowledge would be obtainable in the trade classes that are now available.

It is not clear at present that the new university at Birmingham, like that of Liverpool, will ultimately benefit architectural education; but if a Chair of Architecture is provided, it will be a step in the right direction. Professor Simpson is back at University College, London, after doing good work at Liverpool.

The two Reports which form the text of these notes are in the Library, and are worthy the attention of all members interested in scholastic, technical, or artistic training.

Just after the preceding notes were penned came the announcement by Lord Rosebery of the South African tribute to the value of technical education by Messrs. Wernher, Beit & Co., and others who have drawn wealth from that continent. This offer is a sequel to the patriotic testament of the late Mr. Cecil Rhodes, and no doubt will be contagious. From the little that has at present transpired, however, it does not seem likely that architecture will be touched by the establishment of more technical colleges under this gift, any more than under the Bessemer Memorial project. The offer has, at all events, drawn attention in the public press to the difference between Germany and Great Britain in the amounts available for technical education, to our disadvantage, as shown by the Reports above called attention to; and the £20,000 that the new gift will provide per annum would have to be multiplied by five before it equalled the amount available at Berlin alone,† where it now seems likely, by later advices, that no

\* The exhibition of the work sent in for the National Competition is now (August) on view at the South Kensington Museum. The measured work is better than the specimens of designing. Eltham Great Hall is a good subject for which special facilities were recently offered, but chancel screens of mediæval and Jacobean periods form the favourite selections.

† The German Government contributes £30 per head towards the education of 3,000 students at Berlin alone.

\* There was a grant of £40,000 from the London Parochial Charities.

more foreign students will be taken. Lord Rosebery's announcement has been followed by that of gifts to Reading University, £10,000 from Mr. G. W. Palmer, M.P., and the same sum from Lady Wantage for new buildings. It does not appear, however, that architecture will benefit.

Although our twelve technical schools cost half a million of money, this is less than the cost of the Berlin institution alone; and the £300,000 cost of Manchester Technical School would not be reckoned much in Germany as a factor in the fierce fight for supremacy. It is satisfactory to know that a Manchester School of Architecture has been established by arrangement between Owens College, Manchester Technical School, and the Municipal School of Art. Several courses are arranged dealing with the history and elements of architecture, drawing and design, free-hand and modelling. Professor Capper will begin lectures in October. Professor R. Elsey Smith also begins his lectures at King's College at the same time. He has a well-arranged syllabus and plan of study for the day and evening classes; but the fees are prohibitive to many students.

In *A. A. Notes* for August, Mr. A. N. Prentice advocates a National School of Architecture. The plea comes *dextro tempore*, but I fear we shall have long to wait for such a desirable result.

If the late Mr. Arthur Cates, who had ever in mind the need for the higher education of architects, had been spared to us, he would no doubt have pressed home this subject with his usual earnestness; in fact, it was his intention, as we were informed, to deal with the German system, in continuation of his articles in the *JOURNAL*,\* had not his life been suddenly cut short, three months after his appointment as Chairman of the "Board of Studies for Fine Art" at London University. Almost his last words published in these pages were a plea for the excision of "shoddy" qualifications. One cannot doubt that the idea of a National School of Architecture would have had his active support. But the attention bestowed in France upon the education and status of architects since the days of Louis-Philippe, and even long before, has not been accorded here; and with our slow movements it may take years to get such a result, or a diploma conveying not only distinction, but a possible opening into a high order of national service in the architectural cult, and its active practice in erecting national edifices.

\* American University training is dealt with in articles in Vol. VIII., and the curricula of Columbia and Cornell Universities, of Boston Institute, and Harvard, as well as those of the Paris *École des Beaux-Arts* and *L'École Spéciale d'Architecture*, are given.

But to which of our representatives in Parliament could we appeal as being sufficiently interested in the subject; or to whom can we to-day justly apply the pseudonym of "the Hon. Member for Architecture"? In regard to what national building here was ever such a triumph accorded as to the late Charles Garnier for the Grand Opera House, Paris? The attitude is one of indifference, and the chief care is to cut down expense.

But there is some consolation in the singular fact that the power of the British race—seemingly admitted in high quarters, if not generally so—of blundering through and coming out near the top in so many undertakings, national and individual, does not desert it in the practice of architecture, and it is not from mere insular pretension that we may say that all the higher education of competing nations in architecture has not, on the whole, had the result of eclipsing our own productions, which we can honestly assert have still considerable claim to classic simplicity and nobility, even if at times they become commonplace in character, and if, *e.g.*, in some street façades imagination runs riot, or logical construction is stultified by heavy superstructures over plate-glass shop-fronts. Much restraint must even now be exercised if the paramount position which M. Paul Sédille gave us in domestic architecture some years ago is not to be lost by the designs from that, we will hope decreasing, school of masterful ugliness which apparently mistakes oddity for beauty.

But even the realisation of our most ardent hopes in the matter of architectural training still leaves the all-important question of the future of these thousands of young architects unsolved. Where are they, when proficient, to obtain the work necessary for a modest subsistence? Even the great towns of our two new colonies in South Africa are at present well supplied, and in some cases overdone, with members of the profession who are competing on equal terms with men in the Mother Country for large Government works out there. The American Ambassador tells our aspirants that they may come to the United States and find a happy hunting-ground, but they must all be "of the highest skill and character." Let us trust these Elysian fields may not prove a mirage for some of them in the near future. Increase in their number at present we can scarcely wish: increased facility for perfecting their knowledge is a different matter, as to which all may hope if few can work for. But to what powerful influence may we look for the establishment of *un service d'architecture*; and to what noble hand for raising architecture to her proper level of recognition and honour as the mother of the arts?



9, CONDUIT STREET, LONDON, W., 29th August 1903.

## CHRONICLE.

### Holborn to Strand Improvement.

The Improvements Committee of the London County Council intimate that they propose after the summer recess to bring up a definite recommendation as regards the northern frontage of the Strand between St. Mary's and St. Clement Danes. Meanwhile they report as follows:—

We are giving careful consideration to several suggestions which have been made to us for the alteration of the line of frontage already adopted by the Council for the northern side of the Strand between the church of St. Mary-le-Strand and that of St. Clement Danes, and we think it right, before deciding upon any definite recommendation to the Council, to report the facts in connection with the several proposals which have been laid before us.

The Holborn to the Strand improvement now being carried out by the Council received the sanction of Parliament by the London County Council (Improvements) Act, 1899, and it will be within the recollection of the Council that before the scheme as submitted to Parliament was approved by the Council, we consulted the Royal Institute of British Architects, with the result that the scheme which was finally adopted by the Council was one which embraced the suggestions made by the Royal Institute after we had slightly modified the Institute's plan in order to make the crescent road (Aldwych) connecting the new main street with the Strand more symmetrical. By this scheme a minimum width of 100 feet was to be provided for the thoroughfare of the Strand, as well as for the streets leading to Holborn and now named Aldwych and Kingsway. The width of the Strand immediately to the east of its junction with Aldwych at Wellington Street was proposed to be 100 feet, and a similar width was provided for the Strand immediately to the west of its junction with Aldwych at St. Clement Danes Church. This width gradually increased to about 160 feet to the east and also to the west of St. Mary-le-Strand Church, in order to provide a minimum width of 50 feet for the traffic on each side of the church. In the large open space between the eastern end of the crescent site and the western side of St. Clement Danes Church, the Council agreed, on 13th March 1900, to allot to the Gladstone Memorial Committee a site for the purpose of the monument proposed to be erected by the Memorial Committee. Nearly all the houses situated between the Strand and Aldwych have been acquired and demolished; some of the land has been staked out and the Council has invited offers for building leases.

We have recently had before us, however, a letter, dated 21st May 1903, from the Royal Institute of British Architects calling attention to a letter which appeared

in *The Times* on 4th May 1903, from Mr. Hamo Thornycroft, R.A., suggesting a considerable amendment of the Council's line for the northern frontage of the Strand between the two churches, with a view (a) to bringing the church of St. Mary-le-Strand into alignment with the centre of the thoroughfare; (b) to making the direction of the thoroughfare aim at the front of the church of St. Clement Danes and not at one corner of it; and (c) to securing for the future a good view of the Courts of Justice to all approaching that building from the Strand on the west. The Royal Institute has stated that although in entire artistic sympathy with Mr. Thornycroft's scheme, it is fully alive to the difficulties, financial and otherwise, in the way of its execution, and the Royal Institute has therefore suggested a modification which it thinks could be carried out with a comparatively small sacrifice of pecuniary interest, and would practically secure the advantages of Mr. Thornycroft's scheme. By Mr. Thornycroft's proposal, the portion of the Strand between the eastern end of St. Mary-le-Strand church and Aldwych would be widened to an average width of 150 feet; by the Royal Institute's plan the average width would be about 120 feet. The Royal Institute has contended that by carrying out its plan a better view would be afforded of both churches from either end, and also of the Law Courts, and the apparent narrowing of the Strand at the point in question would be obviated, and that, although the eastern end of the crescent site would not be entirely symmetrical with the western end, this would be observable only on paper and would not be seen when the actual work was carried out. The Royal Institute has also pointed out that by further widening the Strand in the manner suggested the sharp awkward corner at the eastern end of the crescent site, as contemplated by the Council's plan, would be avoided.

We have also had before us a letter from the Royal Academy of Arts suggesting that the fullest consideration should be given to Mr. Thornycroft's proposal, and a letter from the Further Strand Improvement Committee, forwarding a plan showing an amended line suggested by that Committee, the line being somewhat similar to the one originally proposed by Mr. Thornycroft.

We were impressed with the importance of the suggestions made by the Royal Institute, and we accordingly invited certain of its representatives and also Mr. Thornycroft to meet us on the site in order that they might fully explain their proposals to us, and we have since had before us a plan submitted by the Royal Institute showing definitely the scheme which it now proposes.

For the information of the Council we have caused a cartoon plan to be prepared and to be hung in the Council chamber showing by black lines the scheme as contemplated by the Council; by dotted blue lines the considerable modification originally suggested by Mr. Thornycroft in his letter to *The Times*; by red lines the proposal now made by the Royal Institute of British Architects; and by green lines a suggestion laid before us by the Council's superintending architect, by which plan the average width of the Strand would be 115 feet. It is right to state that Mr. Thornycroft at his interview with us has expressed himself as being generally in accord with the proposal now made by the Royal Institute.

If the modification originally suggested by Mr. Thornycroft, and shown by dotted blue lines on the cartoon plan, were carried out, it would necessitate the addition to the public way of the Strand and Aldwych of land which would otherwise be let for building purposes and is valued by the Council's valuer at £350,000; the loss of recoupment if the Council were to adopt the amendment suggested by the Royal Institute of British Architects, as shown by red lines upon the plan and now accepted by Mr. Thornycroft, is estimated at £70,000; while the loss to the Council if the suggestion made by the Council's superintending architect,

and shown by green lines on the cartoon plan, were adopted, is estimated at £59,000.

In order that members of the Council may have an opportunity of studying the question on the site, we have arranged for the erection of poles and boards upon the vacant land on the northern side of the Strand between the two churches, the boards being painted in different colours to show the several modifications suggested, the colours used being similar to those employed for the cartoon plan to which reference has already been made.

We propose to give further consideration to the subject, and to bring up a definite recommendation to the Council after the summer recess; but we have thought it well to at once inform the Council of the several suggestions made to us.

#### The R.A. Architectural Schools.

New Rules and Regulations for admission to the Schools of the Royal Academy come into force next January. Those material to architectural students are substantially as follows:—

Admission to the Schools can, subject to passing the required examination, be obtained at any age. But no student is eligible to compete for any scholarship, prize, or medal who is more than twenty-eight years of age on the date fixed for the delivery of the competition works, or of the works for the admission of Probationers.

All instruction in the Academy is gratuitous; but the student must provide his own materials.

Applicants for admission must obtain from the Registrar, through the written request of any member of the Academy, or other artist or person of known respectability, a printed form, to be filled up and delivered at the Royal Academy, together with a certificate of birth and the works required as specimens of ability, on or before January 1st or July 1st. Architects must also send a certificate from an architect member of the Royal Academy, of the Royal Institute of British Architects, or any other public institution for teaching Art and Science, certifying that the applicant has followed up the study of architecture and architectural drawing, and has acquired a fair degree of proficiency in the same. The age and sex of the applicants must in all cases be stated on the face of the works submitted, and also the place where they have studied.

For architects the works required are:—

(1) An elevation and plan of a building, or some part of a building, to be done from the candidates' own notes and measurements, which shall be submitted with the drawing; the notes and measurements to be taken from the building itself; (2) Geometric elevations of the Doric, Ionic, and Corinthian Orders, with their entablatures complete, to  $\frac{1}{2}$ -inch scale, the columns to be 24 feet high; (3) an original perspective sketch in pencil of an existing building, or part of a building, on a quarter-sheet of imperial paper; (4) a drawing of a piece of architectural ornament from a cast, shaded in pencil or chalk, or tinted, and of the size of the original. All the drawings required must be on paper, and unmounted. Or there may be submitted instead of works (3) and (4) a portfolio of not less than six original sketches of architecture, of which one shall be an original design, and at least two others shaded studies of architectural sculptured ornament.

The above specimens of the applicants' ability will be submitted, within two weeks of the date of their being sent in, to the Council, who will admit as Probationers those whom they consider qualified to try for admission as Students.

On his admission as Probationer the architect student has to attend on a fixed day at the Academy and there execute the following work:—

(1) A drawing from memory of one of the Orders, to  $\frac{1}{2}$ -inch scale, the Order and height of the Order to be fixed by the Council, and no book or other aid allowed, to be

done in one evening of two hours, 6 p.m. to 8 p.m.; (2) a drawing from a cast, the size of the original, to be done in three evenings of two hours each, 6 p.m. to 8 p.m.; (3) an elevation and plan of a building, or of some part of a building, or of one of the larger architectural works in any museum, to be done in two evenings of two hours each, 6 p.m. to 8 p.m., from the Probationer's own notes and measurements, taken from the building itself; the notes and measurements to be submitted to the Council; (4) an architectural design, to be a subject chosen by the visitor for the time being, to be done in six evenings of two hours each, 6 p.m. to 8 p.m.; the drawings to be carried far enough to explain the design, but not necessarily to be finished, it being understood that the merit of the conception will chiefly be considered; a rough sketch to be done on the first evening which must be generally adhered to in working out the design.

In addition to submitting the above works, architect students must pass an examination in perspective and the history of architecture. Successful Probationers will be admitted Students of the Royal Academy for a first term of three years. At the end of the three years, subject to the fulfilment of certain conditions and the passing an examination, students will be admitted for a further period of two years. The full period of studentship is limited to five years and cannot be extended or renewed. Applicants who have been unsuccessful in their first endeavours to gain admission as Probationers can renew their application at any subsequent period, by again going through the prescribed forms; but the works submitted must not be the same as those sent in on any previous occasion.

#### School of Architecture, University College.

The courses for architectural students at University College, now under the direction of Professor F. M. Simpson [F.], have been entirely rearranged. A three years' course has been instituted for students before they enter an architect's office. At the end the College certificate is granted, and to the two most successful students the Donaldson Silver Medals are awarded. The architectural work commences at once, but, in their first year, students are required to attend some classes in general subjects. Students will draw from casts and from life, will attend the lectures on Hygiene, and the Professor of Engineering will deliver special lectures for them on iron, steel, &c., and the testing of materials. The College handbook states that the course is framed, in the first place, to provide a systematic training in the practical and æsthetic sides of architecture and in subjects closely allied to it; and, in the second, to encourage students to continue their general education, and so bring them into touch with other students in other departments who are pursuing different courses of study. The College possesses in its Slade School of Fine Arts, its large Engineering Laboratories, and its comprehensive Arts and Science classes, valuable aids to a school of architecture. Advantage will be taken of these, so far as is possible, having regard to the limited time at the student's disposal, so that the course shall not be entirely on technical lines, but on liberal lines also. To further this, stress is laid on the necessity for a thorough grounding in the history of architectural development.

Students who have taken their B.A. degree at any University are exempted from the Matriculation Examination and from the general subjects mentioned under (a) in the first year, and can obtain the College certificate at the end of two years instead of three.

The Examinations for the Certificate are held twice each year, beginning on the second Tuesday in May and the fourth Tuesday in September. Candidates must pass in (1) English, (2) Mathematics, and in two of the following subjects, one only of which may be a modern language, (3) and (4) Latin, Greek, French, German, Italian, Spanish (or another modern language may be accepted if two months' notice is given), Elementary Physics, Elementary Chemistry, Architectural and Free-hand Drawing, Elementary Mechanics.

The composition fees are 45 guineas for the first, and 35 guineas for each of the two following years. These admit to all lectures and classes of the course. The following is the syllabus:—

#### First Year.

- (a) Three of the following:—History (Ancient or Modern); English; French; German; Mathematics; Chemistry; Elementary Mechanics; Junior Graphics.
- (b) Drawing from the Antique, two half-days a week.
- (c) Building Construction.
- (d) History of Architectural Development.

#### Second Year.

(a) Engineering Class Special Course.  
A Course will be delivered by the Professor of Mechanical Engineering dealing with iron and steel construction in buildings (roofs, girders, stanchions, &c.) and laboratory tests on cement, bricks, stones, concrete, timber, iron, steel, &c.

- (b) Drawing from Antique or Life, two half-days.
- (c) Perspective.
- (d) Building Construction.
- (e) History of Architectural Development.
- (f) Surveying.

In their Second or Third Year students are advised to attend the evening lectures on Quantity Surveying.

#### Third Year.

- (a) Hygiene.
- (b) Modelling, two half-days a week; or Life-Drawing, two half-days a week.
- (c) Architectural Planning and Design.
- (d) History of Architectural Development.

Third Year Students are advised to attend the College lectures on Greek and Egyptian Art. Students who receive special permission will be allowed to work in the classes of The Trades' Training School, Great Titchfield Street, during their Second and Third Years.

#### BUILDING CONSTRUCTION AND DESIGN.

##### First Year.

Lecture. Wednesday, 11 to 12.  
Brickwork, masonry, concrete, mortar; carpentry, slating, tiling, external plumbing; simple iron roofs, concrete floors; stone and concrete stairs and the materials.

*Studio Work.* Exercises are set bearing on the subjects lectured upon.

##### Second Year.

Lecture. Tuesday, 10 to 11.  
Soils, foundations, hollow walls, joinery, plastering, internal plumbing, painting, glazing, drainage, shoring, underpinning, and the materials.

*Studio Work.* Exercises as above.

##### Third Year.

Lecture. Wednesday, 10 to 11.

The planning and designing of simple buildings, which includes further exercises in the different trades previously lectured upon. Designs will be worked out and detail drawings made. Specifications, &c.

The lectures will be delivered when necessary, and will deal with the requirements and chief points which have to be observed in each subject.

Visits will be paid from time to time to buildings in course of erection, workshops, &c.

#### HISTORY OF ARCHITECTURAL DEVELOPMENT.

##### First Year.

Lecture. Friday, 11 to 12.

(Third Term only.) Greek and Roman mouldings and ornamentation; Greek buildings, their plans and characteristics.

*Studio Work.* The Greek and Roman orders.

Visits will be paid to the British Museum.

##### Second Year.

Lecture. Friday, 10 to 11.

Roman buildings: their plans, materials, and construction. Early Christian and Byzantine Architecture in the East and in Italy. Romanesque Architecture in Italy, France, England, Germany, &c.; introduction to Medieval (Gothic) Architecture; the development of groining, &c.

*Studio Work.* The plans, detail, and construction of the above.

##### Third Year.

Lecture. Tuesday, 11 to 12.

Medieval (Gothic) Architecture in England, France, Germany, and Italy. The Architecture of the Renaissance in Italy, France, England, Germany, Spain, &c.

*Studio Work.* Sketching plans, details, &c.

In the second and third years visits will be paid to buildings of interest in and near London which are examples of the different periods lectured upon.

Students not wishing to go through the Certificate Course can take merely the Architectural and Drawing from the Antique Classes, devoting the whole of their time to these. Fees, 30 guineas for any one year, or 12 guineas a term.

Students can attend the History of Architectural Development lectures without joining a Studio Class; but Students cannot attend the Building Construction lectures without joining a Studio Class.

Evening Classes for Working Drawings, Building Construction, and Measuring and Estimating, at very moderate fees (the expense being borne by the Carpenters' Company), will be held under the direction of Professor Simpson. These Classes are free to Students entering for any of the Courses named above.

#### Manchester School of Architecture.

The Manchester School of Architecture has been established pursuant to arrangements made between the Owens College, the Manchester Municipal School of Technology, the Municipal School of Art, and the Manchester Society of Architects. On the advisory Committee are Messrs. J. W. Beaumont [F.], Councillor Brocklehurst, M.A., J. F. Cheetham, B.A., Neville Clegg, Alderman Sir James Hoy, LL.D., Paul Ogden

[F.], The Principals of the Municipal School of Technology and of the Owens College, Professor Schuster, Ph.D., F.R.S., Professor Tout, M.A., Charles Rowley, M.A., Councillor Wilson. Professor S. H. Capper, M.A. [A.], is leaving the McGill University, Montreal, to take up the duties of Director.

The following courses have been arranged, subject to such modifications as may be found requisite on Professor Capper's arrival, viz. :—

(1) HISTORY OF ARCHITECTURE (Tuesday and Thursday, 9.30 to 10.30).—A general survey of Architectural History from Ancient Egypt to modern times, with special reference to the evolution of styles and to constructional forms and methods. The course includes: Ancient Egypt and Assyria; Greece; Rome; Byzantine and Early Christian Architecture; Romanesque; Monastic; Gothic; Renaissance.—Fee £2 12s. 6d.\*

(2) ELEMENTS OF ARCHITECTURE (Friday, 11.30 to 12.30).—The Classical orders, Greek and Roman, their mouldings and details; arcading, Classical and Gothic. Gothic mouldings and details; their construction and design; elements of architectural effect; composition and style.—Fee £1 11s. 6d.\*

(3) ARCHITECTURAL DRAWING AND DESIGN.—Studies of the orders; rendering with pen and brush. Elementary design.

The Architectural Drawing Rooms are open both forenoon and afternoon for the study of the programmes and exercises set in connection with the lectures on the Elements of Architecture and in the class on Architectural Drawing and Design. The Professor of Architecture will examine and criticise the work on certain days.

(4) FREEHAND DRAWING AND MODELLING.—Days and hours to be announced subsequently.

Courses are to be arranged for a second and third year, and also classes in Building Materials and Construction, Descriptive Engineering and Sanitary Engineering.

#### The Revised Forms of Contract [p. 416].

Copies may now be had of the *Form of Agreement and Schedule of Conditions for Building Contracts* issued under the sanction of the Royal Institute of British Architects in agreement with the Institute of Builders and the National Federation of Building Trade Employers of Great Britain and Ireland. There are two forms—one being applicable where Quantities form part of the contract; and the other where Quantities are not included. The indorsement of each form bears representations of the seals of the R.I.B.A., the Institute of Builders, and the National Federation. The documents are on sale only at the offices of the Institute and of the other societies mentioned, at the price of 1s. a copy.

#### Fifth International Congress of Architects, Madrid.

Members are reminded of this Congress, which takes place from the 6th to the 13th April 1904. Particulars have already been printed in the JOURNAL of the 9th May. Members who desire

\* The usual college entrance fee of £1 1s. or sessional fee of 7s. will also be payable.

to contribute communications on any of the subjects which will be discussed at the Congress are requested to send them to the Secretary of the Institute before the end of September. The Secretary will be glad to have them translated into French (as is necessary) if desired, and forward them to the Secretary of the Congress. Communications must reach Madrid by the 30th September. The subjects are as follows:

(1) L'Art Moderne (or what is so termed) in Architectural Work.

(2) The Preservation and Restoration of Ancient Monuments.

(3) The Character and Scope of Scientific Studies in the General Training of the Architect.

(4) The Influences of Modern Processes of Construction on Artistic Form.

(5) Artistic Copyright in Architectural Work.

(6) The Training of Workmen.

(7) The Influence of Administrative Regulations on Contemporary Private Architecture.

(8) Expropriation of Works of Architecture.

(9) Is it desirable that the Architect should be made to intervene as Arbitrator in the Regulation of the Relations between Masters and Workmen, and in the Disputes that arise between them?

#### The new Professor of Architecture at Montreal.

Mr. Percy E. Nobbs [A.], M.A. Edin., has been appointed to the McDonald Chair of Architecture at McGill University, Montreal, in succession to Professor Capper, who is returning to England to undertake the direction of the Manchester School of Architecture. Mr. Nobbs won the Tite Prize in 1900, and is the Owen-Jones Student of the present year.

#### Shakespeare's Birthplace.

*The Plain Truth of the Stratford-on-Avon Controversy concerning the fully-intended Demolition of Old Houses in Henley Street, and the Changes proposed to be effected on the National Ground of Shakespeare's Birthplace*, a pamphlet by Miss Marie Corelli, has been received from the publishers, Messrs. Methuen & Co., and may be seen in the Library. It claims to be "an exact statement of facts connected with the recent proposition of the Trustees of Shakespeare's Birthplace to destroy genuine Shakespearean property, and their intention to use, as part of a Carnegie Free Library, an ancient house of Shakespeare's own time, thereby 'endangering the stability of its structure,' according to a report just furnished to the British Archaeological Association by their Hon. Secretary." The pamphlet consists of about seventy pages of text and a number of illustrations, among others the birthplace as it has appeared at various dates—in 1769, 1820, 1847, and in the present day; the new Free Library and Technical Institute as intended before the

discussion started by Miss Corelli; a fancy sketch of the proposed Library, by Mr. Edgar Flower, as suggested after the abandonment of the first plan; and the present idea of the Library sketched from Mr. Flower's drawings as exhibited in Henley Street.

#### LEGAL REGISTRATION OF ARCHITECTS.

19 Craven Street, Strand, W.C., 1st August 1903.  
To the Editor of the JOURNAL OF THE ROYAL  
INSTITUTE OF BRITISH ARCHITECTS.

SIR,—Since writing my last letter to you, and after reading those of Mr. Hadfield and Mr. Seth-Smith which appeared with it in the recent issue of the JOURNAL, it has occurred to me that a concise description of the Registration Bill as at present drafted might be useful. This, with your permission, I would venture to offer, as a member of the Institute who has been intimately connected with the Registration movement since its initiation, and who has taken part in almost every discussion, whether upon general principles or matters of the minutest detail, which has engaged the attention of the Registration Bill Committee since the first draft of the measure was prepared by Mr. Robert Walker, of Cork.

The problem which presented itself was that of producing a Bill which would provide a satisfactory minimum standard of qualification for all aspirants, which, while protecting the public against incompetency, should in no way hamper the development of the highly gifted; safeguard the right to practise architecture possessed by all who at present are earning their livelihood by doing so; secure a high standard of professional morality by exacting severe penalties for misconduct; and establish efficient machinery for the accomplishment of these objects, utilising such machinery as already exists, and strengthening it wherever necessary.

This problem so closely resembled that with which the medical profession successfully grappled, after a fight which was as strenuous and as long drawn out as is that now in progress in the architectural profession, that Mr. Walker thought he could not do better than go to the Medical Act for his inspiration, following it as closely as circumstances would permit. The Medical Act, he argued, has eventuated in the protection of the public and in the development of medicine and surgery to an unprecedented extent, while imposing no hardships; and he saw no reason why a similar Act applied to architecture should not have similarly beneficial results.

The Medical Act places the control of the medical profession in the hands of a Medical Council, whose members are appointed partly by the Privy Council, as representing the Government of the country, and partly by medical practitioners.

This Council has power to admit to the Register of medical practitioners, and under certain circumstances to remove from that Register, which is managed by officials under its direction; and it supervises the examinations, ensuring a satisfactory standard in accordance with the gradual advance of medical and surgical knowledge; but it does not itself examine, though it has power to do so under certain possible, if unlikely, circumstances. It also compiled the first Register, a delicate and difficult task, now almost forgotten; but it succeeded, and the machinery provided for the purpose proved efficient.

Without defining the meaning of the words "Doctor," "Surgeon," or "Medical Practitioner," the Act has nevertheless successfully precluded unqualified men from adopting these titles and from practising medicine and surgery; while all properly qualified men of good character are entered on the Register and allowed to practise, whether their qualification be obtained in England, the Colonies, or abroad.

How similar provisions to achieve similar results are made in the Architects' Bill must, I fear, be considered in a subsequent letter, if you, sir, will allow such to appear; for this has already, I fear, exceeded the usual limit of length, and on that matter there is much to say.

Yours faithfully,

G. A. T. MIDDLETON.

46 Lincoln's Inn Fields, W.C., 23rd August 1903.  
To the Editor of the JOURNAL OF THE ROYAL  
INSTITUTE OF BRITISH ARCHITECTS.

SIR,—We welcome Mr. Hadfield as a provincial contributor to the discussion of this subject, but he disappoints us by doing no more than patting Professor Pite on the back. We search in vain for one fact or argument that we can place in opposition to the mass of evidence already brought forward in favour of this great reform.

Either he has not heard or it is nothing to Mr. Hadfield that there is a consensus of representative expert opinion on the Continent (where the profession admittedly cares for and knows more of the art of architecture than we do) in favour of the legal protection of the title of Architect. This one fact ought to convince Mr. Hadfield and his "everybody who approaches the subject in a sincere spirit" that the subject is worthy of careful consideration, and that the advancement of architecture has been considered by advocates of registration as the one thing needful as compared with any advantages the profession or the Institute reaps thereby in the future.

Possibly Mr. Hadfield's is only a preliminary canter, and we may look for something more worthy of him in a further letter.

I am, Sir, yours faithfully,

W. H. SETH-SMITH.

